

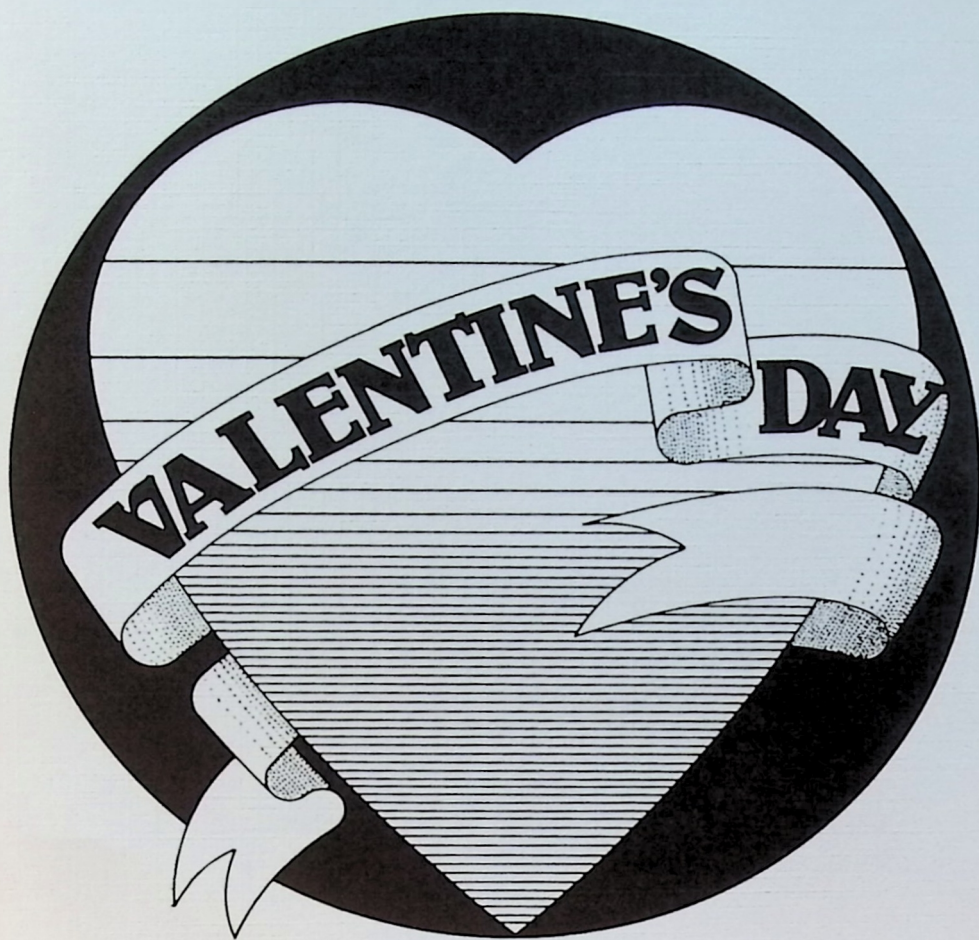
**KSOR GUIDE to the arts**  
**February 1982**



**Sculpture**

**Notes by  
Tom Knudsen**

**Creating the  
Immortal Spirit**



This month's cover features a sculpture by **James Savoie**, titled "**Head Study.**"



# KSOR GUIDE to the arts

## February 1982

The KSOR GUIDE is published monthly by the KSOR Listeners Guild, 1250 Siskiyou Blvd., Ashland, OR 97520 with funds from subscribers, advertisers and grants. Display advertising space is sold by the Guild to defray the expense of publication and may be purchased by contacting Gina Ing.



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## From the Director's Desk

# *Gifts of an Anonymous Friend*

Public radio is an odd enterprise. It is operationally and technically similar to its commercial counterpart. But beyond that they are poles apart.

In commercial broadcasting the public becomes part of the station either as consumer or advertiser. In the former instance stations hear from a relatively small percentage of listeners who rarely fundamentally affect the station. Of course advertisers have self-serving interests and while a station may become well-acquainted with its clientele there is no fundamental bond established between the station and its clients.

In public radio the situation is totally different. We hear from many listeners and their support is critical to our existence. And sometimes an individual listener has tremendous impact on the station. There is one such story I would like to share with you.

In spring 1977 KSOR was \$5000 in debt. We had never before asked listeners for funds but we were desperate. Raising funds equalling our debt seemed like an impossibly high goal. (Listeners actually pledged \$7,200.) In the marathon we received a pledge of \$300 from a previously unknown (to us) listener.

KSOR was much smaller then. Yet about half of our present staff was here at that time and they will remember the collective amazement we all shared when that pledge came in. It was the largest pledge of the marathon and we were alternately amazed, incredulous and delighted over it. We had all shared in a vision of what we wanted KSOR to become. And now we had encountered a total stranger who apparently shared our dream and our faith in attaining it. A few days later a check arrived with a short note describing how much KSOR meant to the pledger. We all passed that note among ourselves and felt especially good about what we were doing at KSOR. And we drew renewed confidence in our hopes for the station from that letter. I wrote back to thank our friend and tell her how much she had affected us all.

We heard no more until a year later, during the spring 1978 marathon, when a \$600 pledge came in from the same source. And again a very special letter shortly thereafter arrived with a check. This time the letter was a little longer and commented on the station's growth in the year just ended and wished us all well.

Again a year went by and spring marathon 1979 arrived. And again a \$600 pledge came from the same source and we all awaited the letter we knew would arrive. When the mail came that day we gathered to read our latest correspondence from this special person.

In 1979 we abandoned the practice of doing only a small marathon in the fall and began conducting two relatively equally sized efforts each year. We were a bit surprised to receive a pledge in the fall marathon from our friend. Her letter explained that since we were now conducting two nearly equal efforts a year she had decided to spread her support equally between the two marathons. And since felt the change we were making in our marathon structure was a bit risky, her pledge again give us a bit more courage.

In spring 1980 we were seeking our record high goal (\$30,000) and we were a bit panicky about it. Somehow she knew that. This time her check and letter arrived the day the marathon began. "I just wanted to get you off to a good start," she said.

By now the staff was unusually curious about this friend who was a total mystery to us save only her annual, or bi-annual, letters. But we had also assumed we would never know more about her. She apparently wanted to remain anonymous in all but name. We have a number of friends like that, located all over the country and from who we hear

at regular intervals. Once or twice a year we know that such friends will write us, tell us something about their own year past and comment on KSOR's. And that's how we thought it would be with this friend. And so it was for another year. But you can imagine our surprise when we got a call last spring. Our friend had thought that she might tape all of her classical records and give the discs to KSOR if we wanted them. After a little discussion it was clear to us that we did. And so the project began.

She began taping and records, in batches of twenty or thirty, began appearing at the station in her arms. Her recordings spanned the entire LP era, were in pristine condition and eventually totalled several hundred which have obviously added a great deal to our library.

And so we finally got to meet this very special lady. She was as charming and delightful in person as her letters had been to us for so long. We looked forward to her visits. The taping was finished last fall and the last of the records came to us just before the marathon. And of course her marathon participation continued as always.

We all knew her only through her KSOR interests. We really knew little else about her. She never let on that she was suffering from a terminal illness. And we were shocked and saddened at her death a few days ago.

Her contributions have helped sustain us, as have yours. Her recordings have augmented our programming in a permanent fashion. But in a very special way her spirit is inextricably intertwined with all those who have built KSOR. And I imagine that she understood that that is what makes this kind of station different from most.

We shall miss her deeply. But we shall not forget her.

**Ronald Kramer**  
**Director of Broadcast Activities**

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If you had to beg, borrow or steal to get this copy of the **KSOR GUIDE**, you might be interested to know that you can have the Guide sent directly to your home or business every month. Subscribe and become a member of the KSOR Listeners Guild. Your membership provides you an effective channel for input on KSOR's programming, policy, etc. It also guarantees you voting privileges on important station matters, preferred ticket prices at special events--and of course, your own subscription to the **KSOR GUIDE**.

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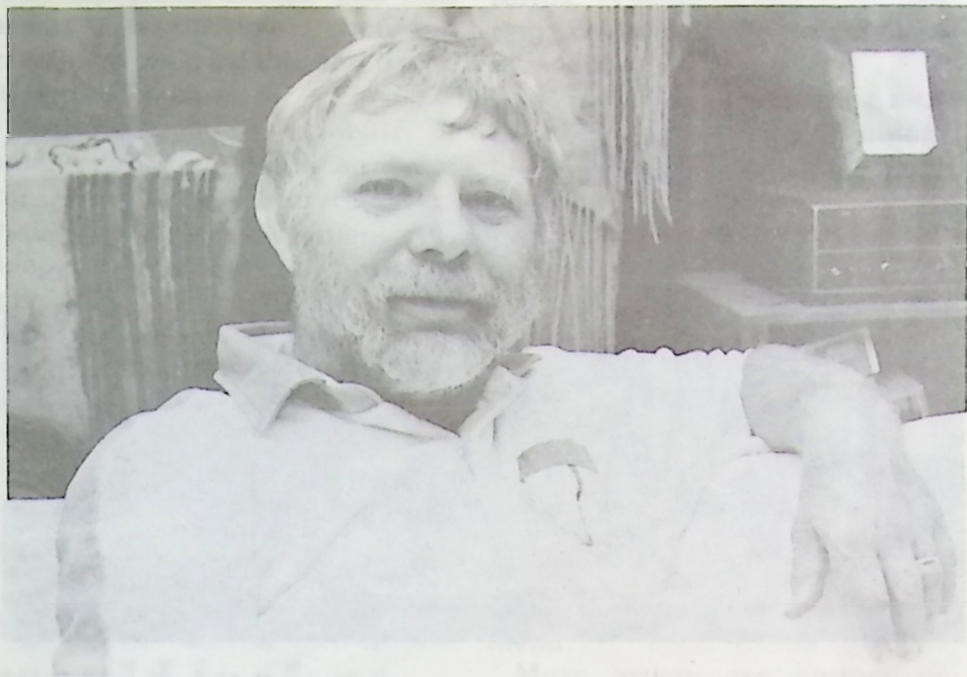
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**Tom Knudsen** is an associate professor of art at Southern Oregon State College in Ashland, where he has lived since 1966. Tom has served on the Britt Board, and is a member of the Oregon Arts Commission Committee for selection of art work in new buildings at the Oregon Institute of Technology in Klamath Falls. In 1979, he was voted Rogue Valley Artist of the Year by the Rogue Valley Arts Association. He talked with **Guide** editor Don McComb.

## ***Tom Knudsen on sculpture***

I think sculptors are sculptors for some very basic reason. They like something tangible, something they can touch, something that isn't so temporary. There's a fragile quality about some of the other art forms. For example paintings have to be kept out of the sun, or else their colors are lost. Whereas sculpture has an ability to endure.

There are several ways that sculptors approach their work.

There are people who start with a material—the material speaks to them. They look at a piece of log or stone, and they literally conceptualize a form or idea within that material.

There are people who are caught up with ideas. They search around for things that will express those ideas.

There are people who are engineers. They create things based on its ability to move and



**These bears, located at Lithia Creek Plaza north of Ashland, are made of formed concrete by Ashland sculptor Leo Vait.**

change its static positions, its application to light, temperature change, wind currents, etc. It's a very 20th century concept.

Sculptors these days are doing everything with every kind of imaginable material from bubble gum to the most esoteric combinations of glass and neon, and all the traditional kinds of materials including wood and stone. They're dealing with every kind of subject matter.

Anything goes as far as technique, too. There are a lot of people who feel very comfortable working with traditional forms and traditional tools. I'm sort of pragmatic about tools. I don't feel comfortable with all power tools, because I don't let the tool shape me. If you give yourself

over to the tool, then the tool is telling you what to do. Integrity is important. I think most artists find a compromise.

## ***An artist's style is like his handwriting.***

Art is an element of culture. We live in a very consumptive culture, and it has an effect on art. There is much more art because the media consumes it. An artist's style is like his handwriting. I think that an artist undergoes a continuing search for his style. But when the culture



sells superficial things, you find artists vacillating between creating what's salable and trying to find themselves.

Artists have to establish a balance. I don't think an artist can possibly sell everything he makes. There are a lot of things that people will look at in a museum or gallery that they wouldn't want in their living room. An artist has to touch the feelings and thoughts of a number of people. After all, consumers want permanence too. They want something that is substantial.

*There are a lot of things people would look at in a museum or gallery that they wouldn't want in their living room.*

Sculptors have to be looking for their markets all the time. Size can be prohibitive. Often a sculptor will market the same work in a variety of sizes. He may issue an edition of smaller pieces based on a monumental work. This is because the shipping costs impose severe restrictions.

This is one of the reasons there are fewer sculptors than painters, or jewelers or potters or weavers. Sculpture is dirtier than other art

forms. A sculptor has to like getting covered with sawdust of stone dust.

In our region, wood is the most popular medium for sculptors because of its availability. There

*In our region, wood is the most popular medium for sculptors.*

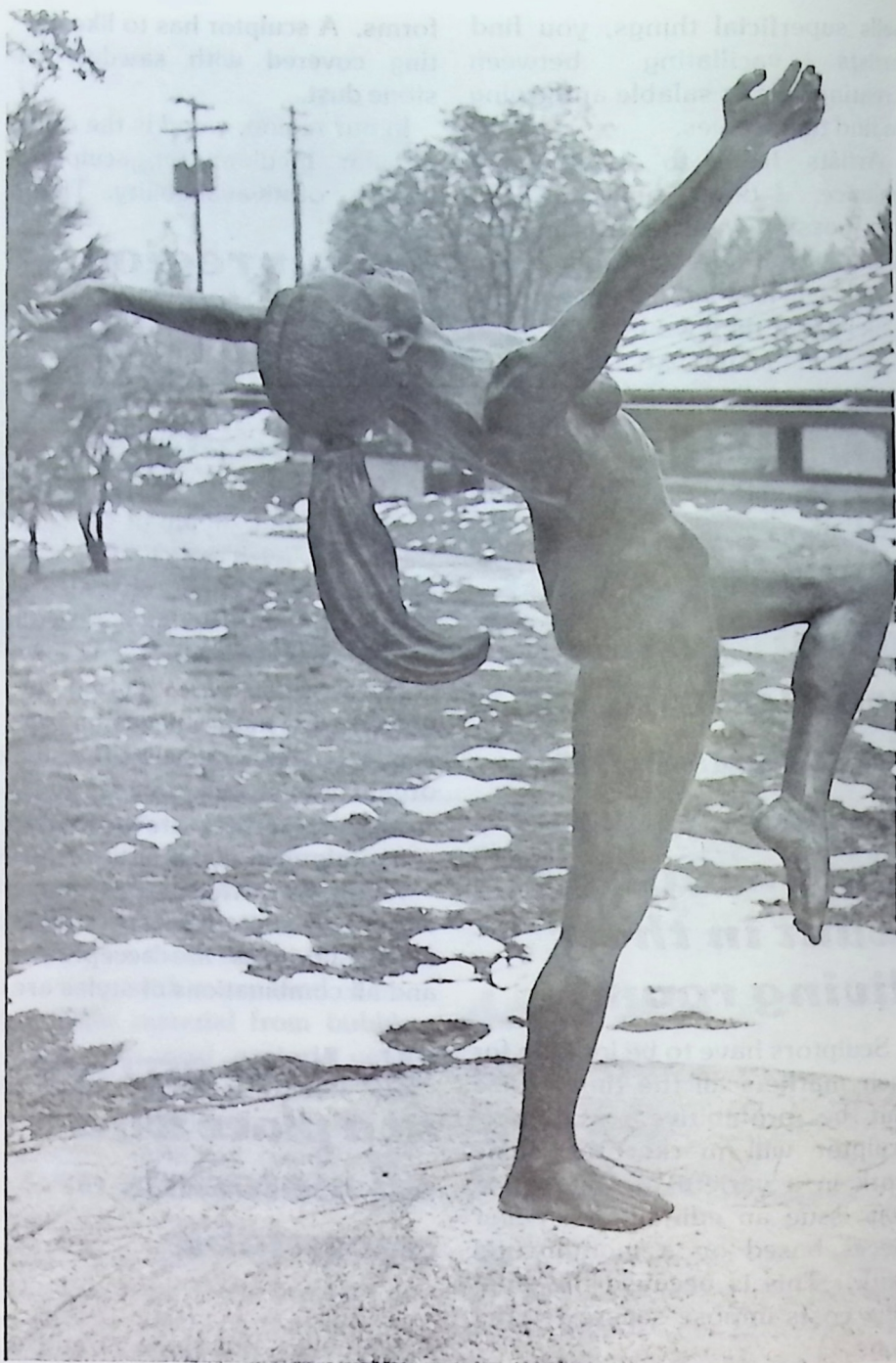
is also a good supply of stone in this area, but it's not really well developed. And there are also a number of people who work with metal.

More artists are getting involved with marketing their own products. We see artists forming organizations, guilds, and co-ops. In general artists are becoming more informed about business.

We have arrived at a place where all materials are acceptable, all ideas are acceptable, and all combinations of styles are

*We have arrived at a place where all materials are acceptable.*

acceptable. But there is still a quest by the artist for his integrity, and by the consumer and viewer for an understanding of what has been made.



**The Spirit of Dance by Don Brown stands on the Rogue Community College Campus in Grants Pass, as a tribute to Carla Castiglione Ford. The article on the following pages is by Jack Duggan, an assistant editor of the Guide. Jack is a senior at Southern Oregon State College, majoring in Communication.**



# **Creating an Immortal Spirit**

**by J.F. Duggan**

One of the most widely acclaimed pieces of sculpture in the Rogue Valley is the **Spirit of Dance**, a lifesize bronze figure of a dancing woman. Its unveiling and dedication in December 1980 on the campus of Rogue Community College in Grants Pass, marked the culmination of two years work in pioneering artistic technique for Grants Pass sculptor Don Brown.

Brown's choice of a pose for the figure, a movement taken from **The Unsquare Dance**, created unique problems for the artist. First, in creating the clay mock-up from which he would make his mold, he had to work from a live model, and the pose was not one which lent itself to still modelling for long periods of time. Also Brown reasoned, the muscular effort of holding the pose would not give him as true a representation of the movement as he wished to portray. His solution was to work with a series of models, each one repeatedly performing the difficult movement as he worked.

His second major obstacle was the incredible weight to be mounted on a single support. Using welded  $\frac{3}{4}$ - and  $\frac{1}{2}$ -inch rod for the basic armature, Brown developed a technique of wrap-

ping the form with styrofoam and taping it to provide the bulk he would need for a lifesize figure, thereby limiting the amount of clay needed and preventing the heavy clay from sagging. As it was, he still used nearly 300 pounds of clay for the model.

With clay model complete, he turned to the Carla Castiglione Ford Foundation for funding to finish the work in bronze. Carla Ford had been a dance instructor at RCC and active in promoting dance throughout the region. Ford was slain by burglars at her home. Her work is perpetuated by the Foundation, which promotes dance performances and activities throughout the area.

Brown covered the statue, in sections, with plaster—four to six inches on the support leg, two to four inches on the remainder. The hands, feet and face were covered with rubber for greater detail. The resulting nine plaster molds were re-assembled, then filled with hot wax. As the wax hardened, the excess was poured off, leaving approximately a  $\frac{1}{4}$ -inch shell of wax that would be melted off in the "lost wax" method of casting. When the plaster molds were removed, Brown had duplicated his clay

model in hollow wax.

Cutting the wax mold into sections, he fitted them with vents, gates and sprues, a system of rods and cups to allow for the expansion of gasses in the bronze and the porosity of his final mold.

Brown's final molds of ceramic shell were his adaptation of a process normally used for the making of low tolerance machine tools.

(Because the technique is found described only in technical literature of industry, sculptors rarely use it, normally using plaster at this stage.

Brown is now in the process of writing a book on this method.)

Each hollow wax piece was

dipped in a ceramic gel to which silica had been added, coating the wax, inside and out, with a thin layer of the medium. The process was repeated until each mold had received four to eight coats of ceramic, a thickness between  $\frac{1}{4}$  and  $\frac{1}{2}$  inch. Each layer got a sprinkling of stucco to bulk, and the larger parts of the figure were reinforced with fiberglass mesh between layers of ceramic.

The wax molds, now coated with ceramic, were quickly heated

with a torch to melt the wax, the process for which the "lost wax" method is named. Speed is important here, explains, Brown, as wax expands roughly twelve percent when heated.

With the wax removed from his ceramic shells, Brown had nineteen pieces to take to the foundry, where first he fired them

in a brick oven at 1800 degrees burning out the residual wax and carbon. Into these molds the bronze was poured.

Bronze sets quickly, and then the ceramic shell is broken. It is at this point, Brown explains, that the advantages of ceramic over plaster are most apparent



Not only does the ceramic provide a very fine image, but it also breaks cleanly from the metal, whereas plaster often chips out unevenly and leaves a residue that must be cleaned.

After cutting off the sprues and vents, Brown mounted and welded the bronze pieces. A one-inch square piece of cold-rolled steel extending from the head of the figure to 18 inches below the foot provided the support to mount the work. Brown used



tungsten inert gas (TIG) for the welding to prevent oxidation and color change of the metal. The final steps involved grinding and chasing the welds, buffing, polishing, and sandblasting to give the work an even texture.

The completed work received

great critical acclaim. It stands on an 18-inch concrete mount outside the Wiseman Center at RCC, a tribute to the spirit of dance, a memorial to Carla Castiglione Ford, and a testimony to the creativity of Don Brown.

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## Sculpture:

### Functional and Fantastical

An exhibit of works by three Oregon sculptors is on display through early February at the Art Gallery at Umpqua Community College in Roseburg. Gallery hours are Sunday through Friday, 1 to 5 p.m. A description of the sculptors' works is below.



**Richard Notkin** makes his home in Myrtle Point, Oregon but travels as an artist-in-residence to many Universities throughout the United States. His specialty is ceramics and he finds an outlet for his artistic expression by examining the miniscule and fantastical. Included in this exhibit are works in porcelain and stoneware. Richard often uses dental tools to construct and sculpt the delicate areas of his sculpture. His works are sold through a gallery in New York and he exhibits widely in the United States.

**Edward Livingstone** is a resident of Bly, Oregon. His work is functional as well as sculptural. He is a graduate in architecture but has turned to wood sculpture as a profession. In order to prepare the wood for his creations, he glues and laminates the wood into the basic shapes of the object. Then he begins to sculpt. Edward has won many awards for his designs and his furniture is in notable collections in the United States.

**Jim Van Vranken** is a former resident of Roseburg, now of Bend, Oregon. A continuing interest in the art of the Pacific Northwest Indians has inspired him to sculpt in wood these masks that are both functional and fantastical. More information about the artists and the prices of their work may be had upon inquiry from the Gallery secretary.

# WINTER TELLING

Thomas Doty, Storyteller



## A CYCLE OF TALES AND MYTHS FROM THE TRIBAL NORTHWEST

Poet and Storyteller Thomas Doty's works are heard this month on special editions of Talk Story, broadcast Wednesday at 9:30 p.m. on KSOR. Thomas has published two books of poetry, and his poems have appeared in regional publications. He has travelled in England and Ireland, studying Arthurian literature and the poems of William Butler Yeats. He currently travels the Pacific coast states telling Northwest Indian tales and giving storytelling workshops. Thomas' notes on storytelling are below.

### Notes on Storytelling

Only recently I have abandoned the text, the often-called 'safe method' of memorization and recitation, to become the teller, the listener and the story, all at once.

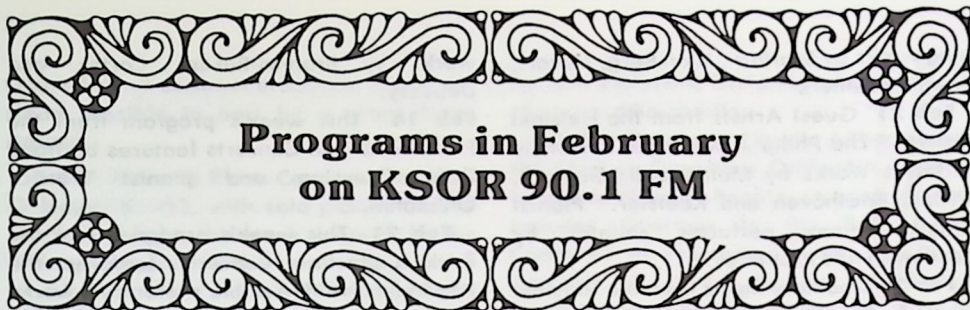
Storytelling is ancient. An improvisation of primal theatre, the story creates itself differently each time it is told, without altering its centuries-old weave of incident and image. It is the most basic expression of theatre, and because of that, perhaps the most powerful. No stage setting, no pre-conceived dialogue to recite, no awkward attempts to create second-hand realities. The stories happen on their own. They need no help. They are their own reality.

Storytelling is an offering from teller to listener and back again. It is a flame that spreads light in all directions, not merely a spotlight focused on the teller. Firelight flickers, throws light and shadow, dances wildly alive. Listener and teller **both** dazzle in that light and shadow. There is no void of blackness between them. Without that shared flickering, that intimacy, the story fails in its most primal sense.

Yang Wan-li wrote in the twelfth century: A good poet gets rid of the words and gets rid of the meaning...and there is still poetry. I say: A good storyteller gets rid of the text, dares to create...and there is still the story, unaltered and newly-alive, both at the same time.

Those who could make the stories events became storytellers. And those who drew energy from those events for magic and healing became shamans. It is my desire to bring that magic, that healing, that essential story experience to as many people in the Northwest as I can. The stories **are** the Northwest, and the Northwest **is** people and land. The stories are everyone's.





## Programs in February on KSOR 90.1 FM

(\* by a name indicates a composer's birthday)

### SUNDAY SUNDAY SUNDAY

#### 7 am Ante Meridian

Your companion in the early Morning! A.M. combines jazz with classical music and includes daily features such as Arts Calendar and segments from "Morning Edition."

#### 10 am Saint Paul Sunday Morning

The Saint Paul Chamber Orchestra and an outstanding roster of guest artists are featured in this series of 90-minute programs exploring the unique world of chamber music. Featured are lively conversations with guests and series host and conductor Bill McGlaughlin.

**Feb 7** The Dale Warland Singers perform Bach's Motet No. 2; "A Ballad of Little Musgrave and Lady Barnard" by Benjamin Britten; "Tom O'Bedlam," by Jacob Avshalomov; Mass for double choir by Frank Martin; and "Sestina" by Claudio Monteverdi.

**Feb 14** The New Arts Trio, winners of the 1980 Naumberg Award for chamber music, are featured.

**Feb 21** Pianist Alexander Braginsky and cellist Tanya Reminikova are heard in a program including Bach's Fifth Cello Suite in C (Prelude and Fugue); Sonata in A Major for Cello and Piano by Franck; Ravel's Sonatina; and the "Italian Suite" for cello and piano by Stravinsky.

**Feb 28** Members of the Saint Paul Chamber Orchestra perform Symphony No. 3

("The Camp Meeting") by Charles Ives; Bela Barok's Divertimento for Strings; and "Variaciones Concertantes" by Alberto Ginastera.

#### 11:30 am New Letters on the Air

Fashioned after the "New Letters Journal," this program features interviews with and readings by guest poets including lively discussion and music. Local presentation made possible by a grant from **Bloomsbury Books**, Ashland.

#### 12 n Prairie Home Concerts

A series of six concerts hosted by Garrison Keillor, featuring folk musicians regularly heard on "A Prairie Home Companion."

**Feb 7** This week's Prairie Home Companion Concert features Helen Schneyer, Lisa Neustadt, Claudia Schmidt and Lisa Null.

#### 12 n Beginning Feb 14 About Books and Writers with Robert Cromie

**12:30 pm Begining Feb 14 Festival** Festival is a celebration of music featuring performances of noted soloists and chamber music ensembles.

**Feb 14** Aldo Ciccolini, is heard in a piano recital from the Xavier Piano Series perfor-

We try to keep program listings as accurate as possible. All listings are subject to last minute changes. If you have any questions about the program schedule, call KSOR at (503) 482-6301.

ming works by Scarlatti, Alan Berg, Mozart, Grieg and others.

**Feb 21** Guest Artists from the Helsinki Festival. The Philip Jones Brass Ensemble performs works by Monteverdi, Gabrieli, Britten, Beethoven and Koetsier. Pianist Mihail Plotnev performs sonatas by Beethoven and Prokofiev.

**Feb 28** Chamber Music from the Helsinki Festival. The Shostakovich Quartet performs works by Borodin, Shostakovich and Beethoven.

### 2 pm The Record Shelf

This weekly program is produced and hosted by Jim Svejda.

**Feb 7** The Art of Paul Robeson, Part II

**Feb 14** "Roamin' in the Gloamin' "—The Art of Sir Harry Lauder

**Feb 21** The Art of the Miniaturist—Small momemts produced by great men.

**Feb 28** An examination and comparative survey of the String Quartet by Claude Debussy.

### 3 pm New York in Concert

This series of two hour long performances from New York City features concerts from the Frick Collection and the Chamber Music Society of Lincoln Center.

**Feb 7** Pianist Paul Jacobs is heard in a recital from the 92nd Street "Y" performing

works by Brahms-Busoni, Carter, and Debussy.

**Feb 14** This week's program from the Frick Collection Concerts features baritone Dale Duessing and pianist Garrick Ohlsson.

**Feb 21** This week's program from the Frick Collection Concerts features the Haydn Festival Ensemble performing works by Haydn and Hummel.

**Feb 28** This Frick Collection Concert features The Borodin Trio in an all-Beethoven program.

### 5 pm Siskiyou Music Hall

Classical music from the Renaissance to the Contemporary.

**Feb 7** DEVIENNE: Flute Concerto No. 7 in E minor

**Feb 14** HOLST: The Planets

**Feb 21** DELIBES: Suite from the Ballet "Coppelia"

**Feb 28** OKEGHEM: Missa fors Seulement

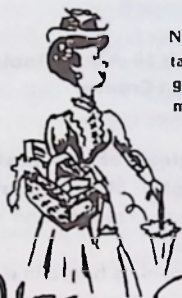
### 6:30 pm All Things Considered

The weekend version of the daily news magazine.

### 7:30 pm The Chicago Symphony

In his 13th year as Music Director, Sir Georg Solti leads the Chicago Symphony

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**Feb 7** Mozart's Piano Concerto No. 17 in G Major, K. 453, with solo pianist Claude Frank, highlights this week's concert by the Chicago Symphony. The concert opens with a selection from John Alden Carpenter's *Adventures in Perambulator*, entitled *the Lake*, and concludes with the *Symphony in C Major* by Paul Dukas.

**Feb 14** Sir Georg Solti welcomes violinist Itzhak Perlman to a broadcast concert that includes Schubert's *Symphony No. 8 in B Minor, D. 759*; Rochber's *Imago Mundi*; and *Violin Concerto in D, Op. 35* by Tchaikovsky. Perlman soloist.

**Feb 21** Hans Werner Henze is guest conductor of this week's program which features four works by the conductor, including two American premieres. Heard are *Los Caprichos*; *Il Vialino Raddoppiato*,

for solo Violin and Orchestra; *Arien des Orpheus*; and *Barcarolla*.

**Feb 28** Conductor Claudio Abbado leads the Chicago Symphony Orchestra in a performance of an all-Beehtoven program that includes *Overture to the Ballet, The Creatures of Prometheus, Op. 43*; *Piano Concerto No. 4 in G, Op. 58*; Rudolf Serkin, soloist; and *Symphony No. 7 in A, Op. 92*.

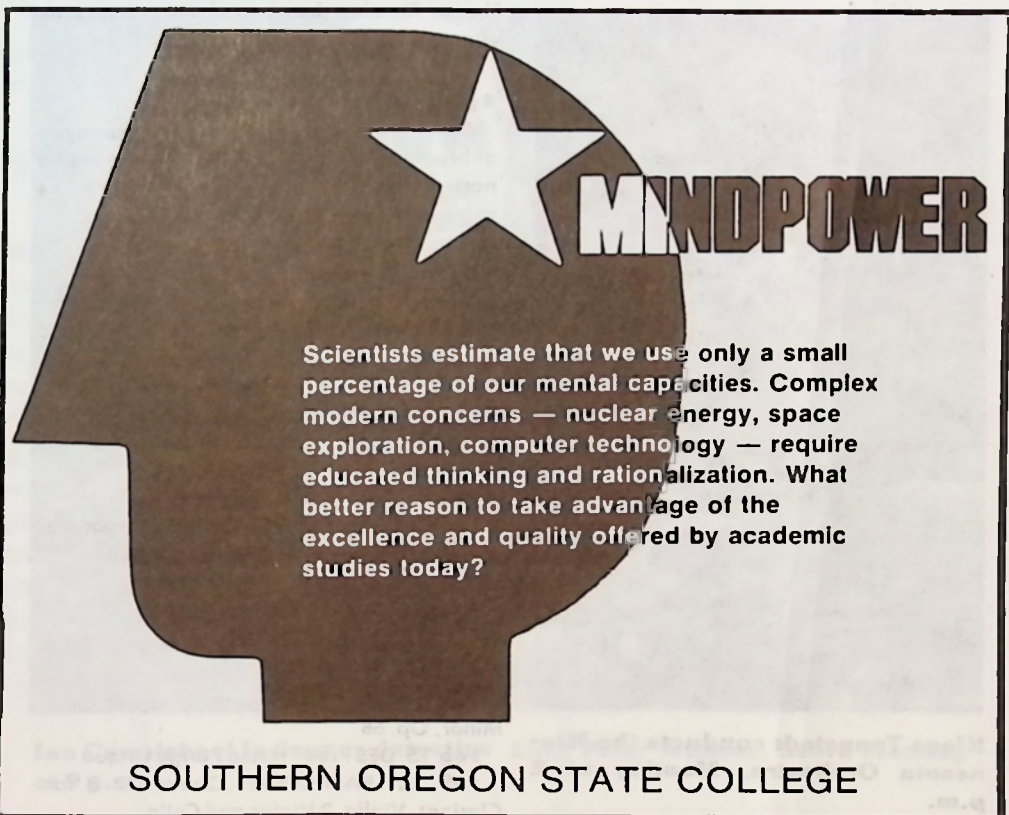
#### **9:30 pm Ken Nardine's Word Jazz**

Ken Nardine is host, talent and creator of this weekly free form audio romp through words, sounds, music and poetry.

#### **10 pm Weekend Jazz**

Everything—swing, straight-ahead, free, bebop—you name it. Your Sunday night host is Zachari Brown.

#### **2 am Sign-Off**



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# MONDAY MONDAY MONDAY

## 6 am Morning Edition

Just like **All Things Considered**, only more. A lively blend of news features, and commentary that gets you up, and gets you informed.

## 7 am Ante Meridian

Your Monday host is Tom Olbrich.

## 9:45 am European Profiles

## 10 am—2 pm First Concert

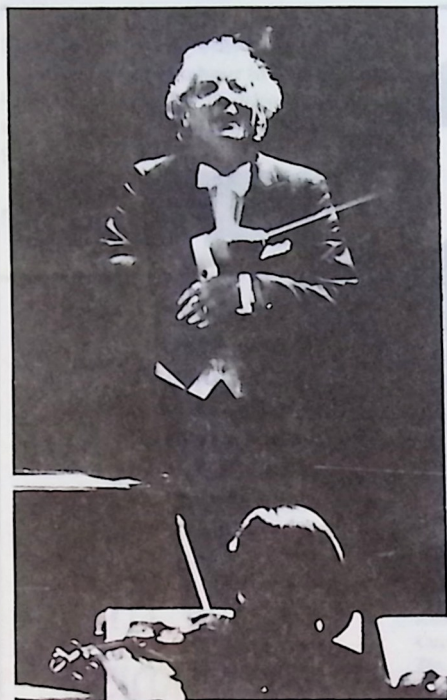
Your host is John Baxter.

**Feb 1** SCHUMANN: Symphony No. 1 in B flat, Op. 38 ("Spring")

**Feb 8** HAYDN: Symphony No. 104 in D ("London")

**Feb 15** TITELOUZE: Hymns

**Feb 22** KHACHATURIAN: Violin Concerto



**Klaus Tennstedt conducts the Minnesota Orchestra, Monday at 2 p.m.**

## 12 n KSOR News

Featuring "In the Public Interest," Calendar of the Arts and Air Quality Report.

## 2 pm The Minnesota Orchestra

The Minnesota Orchestra, under the direction of Music Director Neville Marriner, is heard in a series of concerts from its home in the world-famous Orchestra Hall in Minneapolis.

**Feb 1** Klaus Tennstedt conducts the Minnesota Orchestra in a program that includes three works by Beethoven: Coriolan Overture; Symphony No. 8; and Piano Concerto No. 5 (Emperor), Jeffrey Siegel, piano.

**Feb 8** Klaus Tennstedt conducts the Minnesota Orchestra in a performance of Beethoven's Ninth Symphony featuring soloists Esther Hinds (soprano), Janis Hardy (mezzo-soprano), Dennis Baily (tenor), Marius Rintsler (bass), and the Minnesota Chorus.

## 4 pm NPR Journal

Some programs provide in-depth analysis of breaking news stories. Others are sound portraits and profiles of prominent figures in music, literature, politics and the arts.

## 4:30 pm Chatterbox

Stories, poetry, songs and drama for children and adults. Produced and directed by David Maltby, the Chatterbox Gang includes John Sain, Traci Batchelder, Ray Banns, and Ben and Eileen Dover.

## 5 pm All Things Considered

Susan Stamberg and Sanford Ungar co-host this award-winning news magazine.

## 6:30 pm Siskiyou Music Hall

**Feb 1** GERSHWIN: Rhapsody in Blue (version for two pianos)

**Feb 8** BRAHMS: Symphony No. 1 in C Minor, Op. 68

**Feb 15** DES Pres; missa Pange Linqua

**Feb 22** BACKOFEN: Quintet in B for Clarinet, Violin, 2 Violas and Cello



**9 pm Lord Peter Wimsey** The adventures of novelist Dorothy L. Sayers' dapper detective are featured in serialized dramatizations.

**Feb 1 The Unpleasantness at the Bellona Club** Part Four "Exhumation"

**Feb 8 The Unpleasantness at the Bellona Club** Part five "At Lady Dormer's"

**Feb 15 The Unpleasantness at the Bellona Club** final Episode "Ann Dorland"

**Feb 22 Unnatural Death** part I "No Sign of Foul Play"

A doctor's post-mortem confirms the "natural death" of an old woman. Lord Peter, however, isn't satisfied and sets out to prove that there was, indeed, foul play in this particular case.

**9:30 pm The Adventures of Sherlock Holmes** A serialized collection of Sir Arthur Conan Doyle's stories about the legendary sleuth Sherlock Holmes.

**Feb 1 "The Man with the Twisted Lip"** Police find traces of blood on a windowsill

and the coat of a missing man on a mud-bank nearby. A cripple is suspected of murdering the man, but Holmes thinks the solution is elsewhere.

**Feb 8 "The Engineer's Thumb"** Watson decides Holmes must investigate when a lost fee and a lost thumb result from the repairing of a huge hydraulic press.

**Feb 15 "The Beryl Coronet"** The priceless Beryl Coronet, a treasure of national importance, is stolen from its owner. Holmes is called when it is discovered the thief is the owner's son.

**Feb 22 "The Stockbroker's Clerk"** A newly appointed business manager is carefully prevented from proceeding to Paris to assume his duties. Holmes determines why—but not in time to prevent a murder.

**10 pm FM Rock** Monday night features the Blues with host John Gaffey.

**2 am Sign-Off**



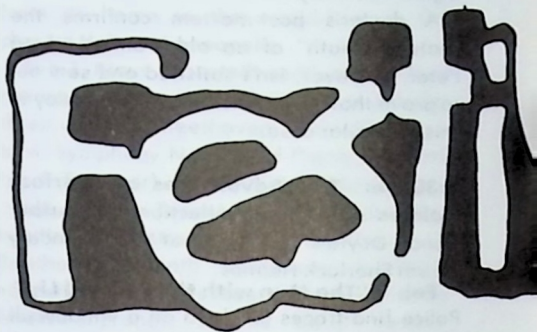
**Ian Carmichael is dapper detective Lord Peter Wimsey, heard Monday at 9 p.m.**

## Sunday

- 7:00 Ante Meridian
- 10:00 St. Paul Sunday  
Morning
- 11:30 New Letters
- 12:00 Prairie Home Concerts  
About Books and Writers
- 1:00 Festival
- 2:00 Record Shelf
- 3:00 New York in Concert
- 5:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Chicago Symphony
- 9:30 Ken Nordine's Word  
Jazz
- 10:00 Weekend Jazz

## Programs and Sp-

**Festival**, a new series featuring chamber music ensembles, premieres p.m. **About Books and Writers** KSOR this month, heard Sunday - Rogue Valley Symphony Orchestra features Verdi's Requiem, Thursday.



## Monday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 European Profiles
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Minnesota Orchestra
- 4:00 NPR Journal
- 4:30 Chatterbox
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Lord Peter Wimsey
- 9:30 Sherlock Holmes
- 10:00 FM Rock

## Tuesday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 900 Seconds
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Chicago Symphony
- 4:00 NPR Journal
- 4:30 Spider's Web
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Midnight
- 9:30 Nightfall
- 10:00 Rock Album Preview
- 10:45 FM Rock

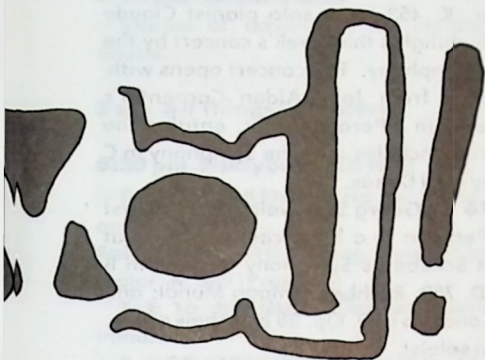
## Wednesday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 BBC News
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Grand Ole Opry
- 4:00 Children's Theatre
- 4:30 Spider's Web
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 Vintage
- 9:30 Talk Show
- 10:00 FM Rock



## Specials at a Glance

recitals by guest soloists and Sunday, February 14, at 12:30 with **Robert Cromie** returns to moon. **KSOR** broadcasts the Grand Chorale in a program that February 18, at 8 p.m.



## Saturday

- 7:00 Ante Meridian
- 10:00 Jazz Revisited
- 10:30 Micrologus
- 11:00 Metropolitan Opera
- 2:00 Studs Terkel  
Almanac
- 3:00 Communique
- 3:30 Music Hall Debut
- 4:00 Siskiyou Music Hall
- 6:30 All Things Considered
- 7:30 Pickings
- 8:00 Prairie Home  
Companion
- 10:00 Jazz Alive

## Sunday

Morning Edition  
Ante Meridian  
Disraeli  
Concert  
News  
Radio  
Web  
All Things Considered  
Music Hall  
Radio  
ry

## Thursday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 Veneration Gap
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 L.A. Philharmonic
- 4:00 Conversations with  
Claudio Arrau
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 9:00 National Radio Theatre
- 10:00 FM Rock

## Friday

- 6:00 Morning Edition
- 7:00 Ante Meridian
- 9:45 BBC World Report
- 10:00 First Concert
- 12:00 KSOR News
- 2:00 Indianapolis Symphony
- 4:00 American Popular  
Singers
- 5:00 All Things Considered
- 6:30 Siskiyou Music Hall
- 8:00 New York  
Philharmonic
- 10:00 Jazz Album Preview
- 10:45 Weekend Jazz

# TUESDAY TUESDAY TUESDAY

## 6 am Morning Edition

## 7 am Ante Meridian

Howard LaMere is your host Tuesday through Friday.

## 9:45 am 900 Seconds

A Public affairs program produced by KSOR.

## 10am—2 pm First Concert

**Feb 2 JENCKS:** Sonata No. 3 for Piano, Op. 10

**Feb 9 ROSSINIS—RESPIGHI:** La Boutique Fantaque Suite

**Feb 16 ADAMS:** Phrygian Gates

**Feb 23 HANDEL:** Violin Sonata Op. 1, No. 15

## 12 n KSOR News

## 2 pm Chicago Symphony

**Feb 2** Leonard Slatkin welcomes soloists Frederick Swann (organ), and Lucia Popp (soprano), in a dedication concert of the new Moller Organ in Orchestra Hall in Chicago. The program features works by Bach, Handel, Mendelssohn, Haydn, Poulenc and Copland.

**Feb 9** Mozart's Piano Concerto No. 17 in G Major, K. 453, with solo pianist Claude Frank, highlights this week's concert by the Chicago Symphony. The concert opens with a selection from John Alden Carpenter's Adventures in a Perambulator, entitled the Lake, and concludes with the Symphony in C Major by Paul Dukas.

**Feb 16** Sir Georg Solti welcomes violinist Itzhak Perlman to a broadcast concert that includes Schubert's Symphony No. 8 in B Minor, D. 759; Rochber's Imago Mundi; and Violin Concerto in D, Op. 35 by Tchaikovsky, Perlman soloist.

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**Feb 23** Hans Werner Henze is guest conductor of this week's program which features four works by the conductor, including two American premieres. Heard are Los Caprichos; Il Vitalino Raddoppiato, for solo Violin and Orchestra; Arien des Orpheus; and Barcarolla.

#### **4 pm NPR Journal**

#### **4:30 pm Spider's Web**

Stories of adventure for children and adults.

#### **5 pm All Things Considered**

#### **6:30 pm Siskiyou Music Hall**

**Feb 2** POULENC: Trio for Piano, Oboe and Bassoon

**Feb 9** MOZART: String Quartet in B-flat major, K. 589 (Prussian)

**Feb 16** BRAHMS: Clarinet Quintet in B minor, Op. 115

**Feb 23** STRAVINSKY: The Rite of Spring

#### **9 pm Midnight**

Midnight is a series of original mystery dramas written for radio.

**Feb 2** **The Lost Chord** A 1940's-style detective goes hunting for the most elusive treasure of all time—and finds it guarded by a trio of fantastic rogues.

**Feb 9** **Of Magic and Mephistopheles** A young magician sells his soul to the Devil for the ability to perform real magic—and acquires more powers than even the Devil can guess.

**Feb 16** **Sentimental Journey** A romantic anniversary cruise winds up in place—and time—a couple never dreamed of.

**Feb 23** **Traffic Incident** A crusading reporter goes after the story behind a minor traffic accident and uncovers a tragedy that should have happened a year earlier.

#### **9:30 pm Nightfall**

A series from the CBC of original and adapted half-hour stereo dramas focussing on tales of horror, suspense and the supernatural.

**Feb 2** **"The Monkey's Paw"** A British Army Sergeant-Major returns from years of

service in India with more than just the usual military yarns. An adaption of the W.W. Jacobs horror classic by Len Peterson.

**Feb 9** **"Wildcats"** A pair of elderly sisters in a run-down country hotel have something special in store for an unwary wayward traveller. By Christian Noak, adapted and translated from German by Otto Lowy.

**Feb 16** **"Ringing the Changes"** An older man with a beautiful young wife



**Midnight is hosted by Graves, Tuesday at 9:30 p.m.**

honeymoons in a seaside town the very night the dead are raised from their graves.

A dramatization of the Robert Acikman short story by P. Norman Cherrie.

**Feb 23** **"A Short Wave Goodbye"** A ham radio enthusiast accidentally discovers how to pick up transmissions from the future, then notices that they are becoming increasingly closer to the present. By George R. Robertson.

#### **10 pm Rock Album Preview**

The recording is supplied by **Home at Last Records**, Ashland.

#### **10:45 pm FM Rock**

#### **2 am Sign-Off**

# WEDNESDAY WEDNESDAY WEDNESDAY

**6 am Morning Edition**

**7 am Ante Meridian**

**9:45 am BBC Newsreel**

**10 am—2 pm First Concert**

**Feb 3 MENDELSSOHN:** Symphony No. 4 in A, Op. 90 ("Italian")

**Feb 10 FRANCK:** Quintet for Piano and String Quartet in F Minor

**Feb 17 GINASTERA:** Sonata para piano

**Feb 24 BOITO:** Prologue to "Mefistofele"

**12 n KSOR News**

**2 pm Grand Piano**

Master pianists and young artists of promise are featured in public performance private discussion and master classes in this series hosted by Fred Calland.

**Feb 3** Pianist Lazar Berman plays works by Schumann, Rachmaninoff, and Liszt; Nina Lechuck, "Artist Extraordinary" of the 1961 Van Cliburn Competition, is heard in "Andantino Varie on French Themes" by Schubert-Taussig; and young entrants in the 1980 American Music Scholarship Association Competition perform works by Schubert and Beethoven.

**Feb 10** Romanian pianist and teacher Gheorghe Halmos plays the Sonata No. 1 in

F Major and the "Diabelli Variations" by Beethoven; Maylene Dosse performs Prelude, Chorale and Fugue by Cesar Franck; and two young participants in the 1980 American Music Scholarship Association Competition perform works by Haydn, Bach, and Bartok.

**Feb 17** Garrick Ohlsson plays works by Schubert, Schoenberg and Chopin; the late Alexander Brailowsky is heard in a concert performance of the works by Mussorgsky, Chopin, and Bach; Frank Weinstock performs "Four Jazz Scenes" by Henry Martin; and young entrants in the 1980 American Music Scholarship Association Competition perform works by Albert Biehl, Handel, and Mozart.

**Feb 24** Dallas Weekley and Nancy Arganbright play music for one piano, four hands, composed by Schubert, Mendelssohn, Ravel and Liszt; Henry Spinelli performs works by Thomas Janson and Olivier Messiaen; and two young pianists of the 1980 American Music Scholarship Association Competition perform works by Violet Reiser and Haydn.

**4 pm Children's Radio Theatre**

A Peabody Award-winning series of original radio drama for children and their families. Programs range from retelling of classic fairy tales to humorous musical revues and serious treatments of social topics.

## Program Underwriters

For information about underwriting call Gina Ing at (503) 482-6302.

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**Feb 3 "The Fox Who Laughed Too Much"**

Mr. Fox thinks he is the cleverest of all the inhabitants of Greenwillow Pond, but he is soon undone by his own vanity. In the process Ms. Duck learns to take better care of herself and Mr. Frog learns not to be so lazy.

**Feb 10 "Just So Stories" (Part 1)** "The Beginning of the Armadillo" and "How the Camel Got Its Hump" are two delightful tales about the beginning of the world.

**Feb 17 "Just So Stories" (Part 2)** "The Crab that Played with the Sea" and "How the Rhinoceros Got Its Skin" are two enchanting tales about the beginning of the world, when animals had the gift of speech.

**Feb 24 Children's Playhouse "Flying"** The story of Timothy, a young boy who finds a "friend in spirit" in Robert, a handicapped boy, while flying his kite.

**"Vegetable Mix-up"** The story of Jim whose classmates ostracize him because he is a vegetarian.

**"All Work, No Play"** A young career woman in a high-powered job with a publishing company must struggle her way up the corporate ladder.

**4:30 pm Spider's Web**

**5 pm All Things Considered**

**6:30 pm Siskiyou Music Hall**

**Feb 3 RACHMANINOFF:** Piano Concerto No. 2 in C minor, Op. 18

**Feb 10 GOUNOD:** Ballet Music from "Faust"

**Feb 17 SAINT-SAENS:** Carnival of the Animals

**Feb 24 BACH:** Sonata No. 2 in D for Viola da Gamba and Harpsichord

**9 pm Vintage Radio**

Radio is in its new "Golden Age," but here's a fond look at the first one. The program highlights some of the best—and worst—of radio drama and entertainment.

**9:30 pm Talk Story**

Talk Story, in Hawaiian vernacular means to "Tell a Story." Lawson Inada hosts this excursion into the minds and hearts of the area's inhabitants.

**10 pm FM Rock**

**2 am Sign-Off**

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# THURSDAY THURSDAY THURSDAY

**6 am Morning Edition**

**7 am Ante Meridian**

**9:45 am Veneration Gap**

Senior Citizen's news, views and events are the focus of this series, produced by KSOR. Host: Marjorie McCormick.

**10 am—2 pm First Concert**

**Feb 4** DEVIENNE: Quartet in C for Bassoon and String Trio

**Feb 11** BEETHOVEN: Piano Trio No. 7 in B-flat, Op. 97 ("Archduke")

**Feb 18** GLAZUNOV: Piano Sonata No. 2 in E Minor, Op. 75

**Feb 25** MOZART: Duo in G for Violin and Viola, K. 423

**12n KSOR News**

**2 pm The Los Angeles Philharmonic**

The Los Angeles Philharmonic, under the Direction of Carlo Maria Giulini, is heard in its 1981 broadcast season. Intermissions feature a variety of historical recordings as well as interviews.

**Feb 4** Erich Leinsdorf conducts the Los Angeles Philharmonic in a performance that includes Weber's Oberon Overture; Beethoven's Symphony No. 8, Op. 93; and Symphony in D, by Franck.

**Feb 11** Erich Leinsdorf conducts the Los Angeles Philharmonic in a performance that includes Wagner's Die Meistersinger Overture; La Mer by Debussy; and Bartok's Concerto for Orchestra.

**Feb 18** Michael Tilson Thomas conducts the Los Angeles Philharmonic in a performance that includes three works by Stravinsky: Ebony Concerto, Huxley, and Agon; and Schoenberg's Brahms Quartet.

**Thurs  
at  
2  
p.m.**



**Los Angeles Philharmonic**  
Carlo Maria Giulini, Music Director  
Simon Rattle and Michael Tilson Thomas, Principal Guest Conductors  
1981/82 Season



**Feb 25** Conductor Michael Tilson Thomas leads the Los Angeles Philharmonic in a performance that includes three works by Schenberg: *Genesis*, *Survivor from Warsaw*, Op. 46, and *Piano Concerto*; and two works by Stravinsky: *Requiem Canticles*, and *Symphony in Three Movements*.

#### 4 pm Conversations with Claudio Arrau

**Feb 18 Special—Genetic Engineering** An hour-long debate on this controversial issue, taped at the recent meetings of the American Association for the Advancement of Science in Washinton, D.C.

**Feb 25 Special—Energy Development: The Black Hills** This program examines the exploration and development of energy resources in the Black Hills of South Dakota and how that activity relates to similar development throughout the United States. Featured in the program is the perspective of the Lakota (Sioux) People.

#### 5 pm All Things Considered

#### 6:30 pm Siskiyou Music Hall

**Feb 4** PLEYEL: *Sinfonie Concertante* in B-flat, Op. 29

**Feb 11** PROKOFIEV: *Symphony No. 6*, Op. 111

**Feb 18** BEETHOVEN: *Octet for Winds* in E-flat, Op. 102

**Feb 25** MOZART: *Serenade No. 7* in D, K. 250 ("Haffner")

**8 pm Special—Rogue Valley Symphony Orchestra** KSOR broadcasts the Rogue Valley Symphony Orchestra and the Rogue Valley Chorale in a concert performance of Vedral's *Requiem*, live from the Southern Oregon State College Recital Hall.

**9 pm The National Radio Theatre of Chicago** The Peabody Award-winning National Radio Theatre of Chicago presents a series of contemporary and classic dramas. Funded by **A Company Called TRW**.

**Feb 4** This famous expressionist play by Elmer Rice, adapted for radio by Yuri Rasovsky, follows the anti-hero Zero through satiric adventures in this world and the next, as he becomes a garbage can/everyman struggling against fate.

**Feb 11 George Washington Crossing the Delaware** is a spoof by New York poet and teacher Kenneth Koch. This is history as Hollywood would have us believe it. **The Ugly Duckling** is an adult fairy tale in the spirit of Bernard Shaw by A.A. Milne, author of *Winnie the Pooh*. It concerns a king who attempts to pass off a pretty scullery maid for a plain princess to hasten a wedding that might otherwise not take place.

**Feb 18 A Tale of Two Cities** Brian Murray plays both Sydney Carton and Charles Darnay in this adaption of the Charles Dickens favorite set in the cities of London and Paris at the time of the French Revolution. Original music is provided by Hans Wurman.

#### Feb 25 A Tale of Two Cities (Part Two)

#### 10 pm Dolby Alignment Tone

#### 10:01 pm FM Rock

#### 2 am Sign-Off

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# FRIDAY FRIDAY FRIDAY FRIDAY

**6 am Morning Edition**

**7 am Ante Meridian**

**9:45 am BBC Report**

**10 am—2 pm First Concert**

**Feb 5 BOCCHERINI:** String Quintet Op. 37, No. 1 in C minor

**FEB 12 DUSSEK:** Sonata in F minor, Op. 77

**Feb 19 BARTOK:** The Wooden Prince

**Feb 26 REICHA:** Wind Quintet in E-flat Op. 88 No. 2

**12 n KSOR News**

**2 pm Indianapolis Symphony**

This series includes concerts from the Indianapolis Symphony Orchestra's 1980-81 season under the direction of John Nelson. Intermissions feature a variety of historical recordings and interviews.

**Feb 5** John Nelson conducts Symphony No. 8 in B Minor ("Unfinished") by Franz Schubert; Schelomo: Rhapsody for Cello and Orchestra by Ernest Bloch; and "Belshazzar's Feast" by William Walton. Featured performers are the Indianapolis Symphonic Choir, baritone Robert McFarland, and cellist Arkady Orlovsky.

**Feb 12** Guest Conductor Yoav Talmi leads the Indianapolis Symphony Orchestra in the Piano Concerto in C Major, K.467, by Mozart, with solist James Tocco, and Anton Bruckner's Symphony No. 3 in D Minor.

**Feb 19** John Nelson conducts Beethoven's Symphony No. 2 in D Major, Op. 36. Violinist Hidetaro Suzuki joins the orchestra for works by Chausson, Ravel and Saint-Saens.

**Feb 26** John Nelson conducts the Overture to "Les Francs-Juges," Op. 3, by Hector Berlioz; "Masque" by Michael Schelle; Prokofiev's Concerto No. 2 for Piano and Orchestra in G Minor, Op. 16, with soloist Horacio Gutierrez; and the fantasy "Francesca da Rimini" by Tchaikovsky.

**4 pm American Popular Singers**

Featured is the distinguished American soprano, Eileen Farrell, who explores the art

of popular singing along with co-host Loonis McGlohon and distinguished guests.

**Feb 5** Eileen welcomes the legendary chanteuse Mabe Mercer for a session on the interpretation of popular song lyrics. Mercer sings "Falling in Love with Love" and "Try to Remember," and joins Eileen for duets on Alec Wilder's "The Family Is Home" and Noel Coward's "Chase Me, Charlie!"



**Eileen Farrell (left) welcomes Mabel Mercer on American Popular Singers, heard Friday at 4 p.m.**

**Feb 12** Celebrated cabaret star Bobby Short reminisces with Eileen about his early years in vaudeville and signs "It's a Sin to Tell a Lie," "Drop Me Off in Harlem," "Memphis in June" and, with Eileen, "I Like the Likes of You." The program concludes with Eileen's rendition of Cole Porter's "So Near and Yet So Far."

**Feb 19** New York-based singer Barbara Cook, whose popularity today approaches cult status, talks about her early days as a Broadway "ingenue." Cook also displays her celebrated vocal technique with several favorites, including "Change Partners" and "Sweet Alibis." Eileen joins her as the program concludes with a medley of duets.

**Feb 26** Bobby Short returns to pay his



respects to Ivy Anderson and Ethel Waters, singing Anderson's "I Got It Bad," "Rocks in My Bed," and Water's "Black Diamond." Eileen joins Short in duets of "Cabin in the Sky" and "Consequences," then closes with a solo of Harold Arlen's "Happiness Is Just a Thing Called Joe."

### **5 pm All Things Considered**

#### **6:30 pm Siskiyou Music Hall**

**Feb 5** VAUGHN-WILLIAMS: Fantasia on a Theme by Thomas Tallis

**Feb 12** BEETHOVEN: Piano Sonata No. 13 in E-flat, Op. 27, No. 1

**Feb 19** STRAVINSKY: Apollon Musagete

**Feb 26** ALBINONI: Concerto No. 2 for Oboe and Strings

#### **8 pm New York Philharmonic**

**Feb 5** Rafael Kubelik conducts the New York Philharmonic in a performance that includes Double Concerto by Martinu; and Beethoven's Symphony No. 3, "Eroica."

**Feb 12** Rafael Kubelik conducts this week's concert by the New York Philharmonic which includes the World Premiere of a work by the conductor, Orphikon Symphony in Three Movements; and Symphony No. 4, by Tchaikovsky.

**Feb 19** Alexander Schneider conducts this week's concert by the New York Philharmonic which features works by Mendelssohn, Handel, Mozart, and Bruckner.

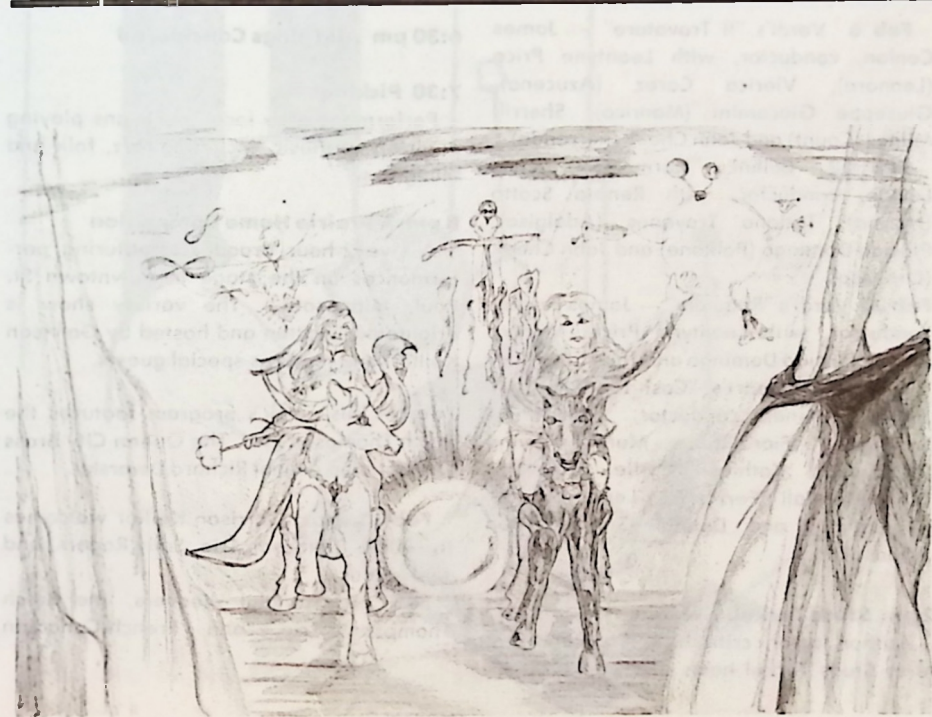
**Feb 26** Rafael Kubelik conducts the New York Philharmonic in a performance that includes Haydn's Symphony No. 94; Stravinsky's Violin Concerto; and Mendelssohn's No. 4, "Italian."

#### **10 pm Jazz Album Preview**

Showcasing some of the best and latest Jazz. Discs are provided by **Rare Earth**, Ashland.

**10:45 pm Weekend Jazz** Your Friday night host is Betty Huck.

#### **2 am Sign-Off**



# SATURDAY SATURDAY SATURDAY

**7 am Ante Meridian** Your Saturday morning host is Zachari Brown.

**10 am Dolby Alignment Tone**

## **10:01 am Jazz Revisited**

Remember the first thirty years of recorded jazz with Hazen Schumacher.

## **10:30 am Micrologus**

Host Dr. Ross Duffin explores the world of early music. This weekly half-hour program focuses on various aspects of music before 1750. Dr. Duffin is joined frequently by distinguished performers.

## **11 am The Metropolitan Opera**

Peter Allen hosts a series of 20 performances from the Metropolitan Opera's 42nd consecutive season. Richd Mohr hosts the intermission features which include traditional favorites such as Opera News on the Air, Opera Quiz, and Singers' Roundtable. Made possible by a grant from Texaco.

**Feb 6** Verdi's "Il Traviatore" — James Conlon, conductor, with Leontyne Price (Leonora), Viorica Corez (Azucena), Giuseppe Giacomini (Manrico), Sherrill Milnes (Count) and John Cheek (Ferrando).

**Feb 13** Bellini's "Norma" — James Levine, conductor, with Renata Scotto (Norma), Tatiana Troyanos (Adalgisa), Placido Domingo (Pollione) and John Cheek (Oroveso).

**Feb 20** Verdi's "Requiem" — James Levine, conductor, with Leontyne Price, Marilyn Horne, Placido Domingo and John Cheek.

**Feb 27** Mozart's "Cosi fan tutte" — James Levine, conductor, with Pilar Lorengar (Fiordiligi), Maria Ewing (Dorabella), Kathleen Battle (Despina), David Rendall (Ferrando), Lenus Carlson (Guglielmo) and Donald Gramm (Don Alfonso).

## **2 pm Studs Terkel Almanac**

Author, actor, critic, folklorist, and lecturer Studs Terkel hosts this weekly hour-

long talk show. The program includes interviews, dramatic reading and sound tributes.

## **3 pm Communiqué**

The nation's only radio program devoted to reporting on world affairs and U.S. foreign policy. NPR reporters and editors and well-known journalists.

## **3:30 Music Hall Debut**

A recording new to KSOR's library is featured. Recordings are provided by the Golden Mean Bookstore.

## **4 pm Siskiyou Music Hall**

**Feb 6** FRANCK: Symphonic Variations

**Feb 13** HAYDN: Symphony No. 53 in D ("Imperial")

**Feb 20** BYRD: Mass for Three Voices

**Feb 27** BACH: Coffee Cantata BWV 211

## **6:30 pm All Things Considered**

## **7:30 Pickings**

Performances by local musicians playing a variety of music, including jazz, folk and bluegrass.

## **8 pm A Prairie Home Companion**

A Live 2-hour broadcast featuring performances on the stage in downtown St. Paul, Minnesota. The variety show is originated, written and hosted by Garrison Keillor, and features special guests.

**Feb 6** This week's program features the Butch Thompson Trio, The Queen City Brass Quintet, and pianist Richard Dworsky.

**Feb 13** Host Garrison Keillor welcomes the Butch Thompson Trio, Sally Rogers, and Joel Mabus.

**Feb 20** Tanahil Weavers, the Butch Thompson Trio, and French-Canadian



folksingers Lillian Labbe and Don Hinckley are featured.

**Feb 27** Singer-songwriter Charlie McGuire joins Garrison Keillor and the Butch Thompson Trio for this week's program.

### 10 pm Jazz Alive

Recorded live wherever jazz is performed in the United States and abroad, this unique weekly series is dedicated to America's own indigenous musical idiom, covering the spectrum of jazz being played today.

**Feb 6** This program features performances by Rob McConnell's Boss Brass and the Monterey Jazz Festival All Stars under the musical direction of John Lewis. A special concert highlight is the "reunion" performance by the Hi-Lo's. Recorded at the 1981 Monterey Jazz Festival. Dr. Billy Taylor is host.

**Feb 13** This program moves to a Latin beat with performances by vocalist Flora

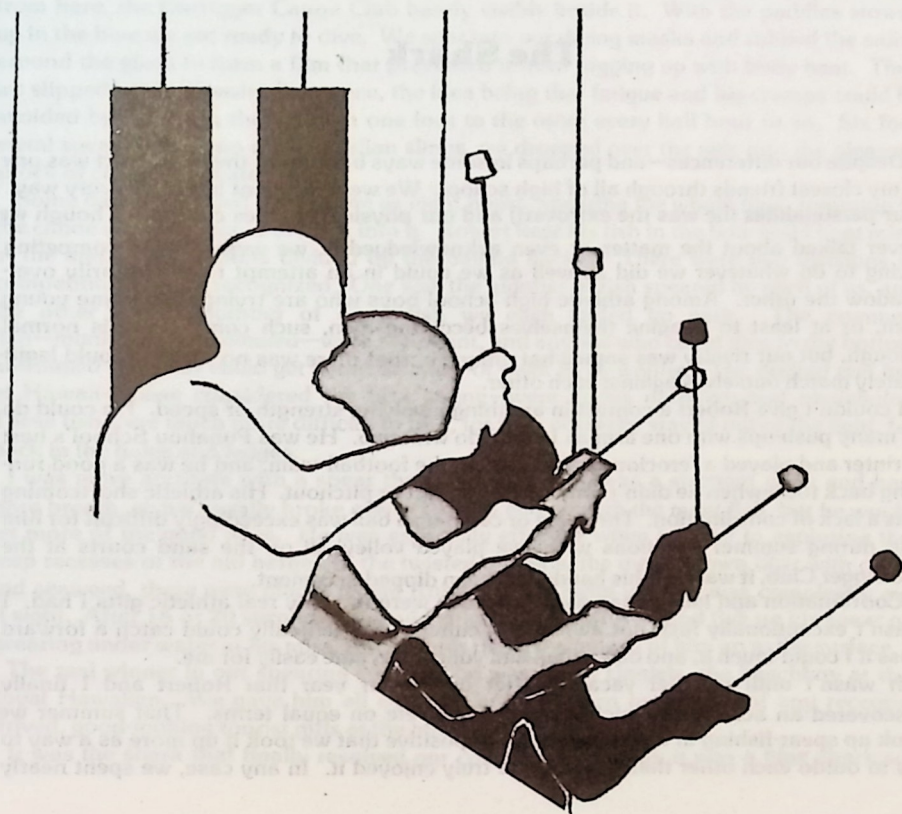
Purin and percussionist Airtio; Tito Puente and his Latin Percussion Sextet; and South American pianist/vocalist Tania Maria. Recorded at the 1981 Monterey Jazz Festival.

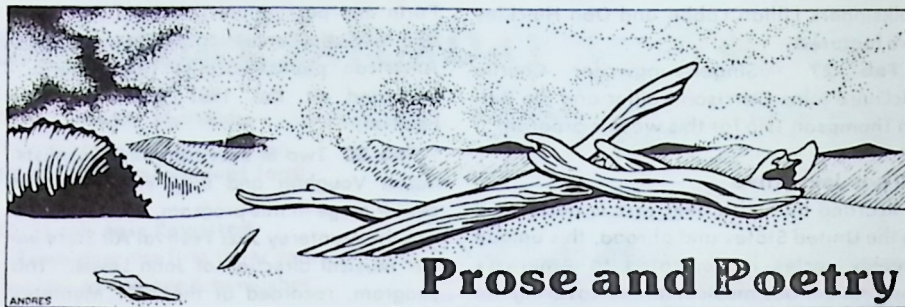
**Feb 20** Two of Jazz's premier vocalists, Sarah Vaughan and Billy Eckstine, take center stage in this program. Also featured are the Monterey Jazz Festival All Stars under musical direction of John Lewis. This program, recorded at the 1981 Monterey Jazz Festival, is hosted by Dr. Billy Taylor.

**Feb 27** In this program, the Phil Woods Quartet, singer/pianist Boborough, and Solar Energy are captured in outstanding bebop performances, recorded at the 1981 Celebration of the Arts Festival. The host is Dr. Billy Taylor.

### 12 m Weekend Jazz

### 2 am Sign-Off





We encourage local authors to submit original prose and poetry for publication in the *GUIDE*. We ask that you submit no more than four poems at one time, with no poem longer than 100 lines; and prose of up to 1500 words. Prose can be fiction, anecdotal, personal experience, etc. Typewritten, double-spaced manuscripts, accompanied by a biographical note and a stamped self-addressed envelope, should be sent to Vince and Patty Wixon, c/o KSOR *GUIDE*, 1250 Siskiyou Blvd., Ashland, OR. Please allow two to four weeks for a reply.

## Michael Baughman

**Michael Baughman** is a frequent writer for *Sports Illustrated* and teaches writing at Southern Oregon State College. He lives in Ashland.

### The Shark

Despite our differences—and perhaps in some ways because of them—Robert was one of my closest friends through all of high school. We were different in nearly every way. Our personalities (he was the extrovert) and our physical abilities clashed. Though we never talked about the matter or even acknowledged it, we were always competing, trying to do whatever we did as well as we could in an attempt to temporarily overshadow the other. Among athletic high school boys who are trying to become young men, or at least to imagine themselves becoming men, such competition is normal enough, but our rivalry was somewhat unique in that there was no way we could legitimately match ourselves against each other.

I couldn't give Robert a contest in anything involving strength or speed. He could do as many push-ups with one arm as I could do with two. He was Punahou School's best sprinter and played a ferocious linebacker on the football team, and he was a good running back too—when he didn't fumble the handoff or pitchout. His athletic shortcoming was a lack of coordination. Throwing or catching a ball was exceedingly difficult for him and during summer vacations when we played volleyball on the sand courts at the Outrigger Club, it was as if his hands had been dipped in cement.

Coordination and larger than average hands were the only real athletic gifts I had. I wasn't exceptionally fast, not awfully big either, but I generally could catch a forward pass if I could touch it, and basketball and volleyball came easily for me.

It wasn't until summer vacation after our senior year that Robert and I finally discovered an activity in which we could compete on equal terms. That summer we took up spear-fishing in a serious way. I'm positive that we took it up more as a way to try to outdo each other than because we truly enjoyed it. In any case, we spent nearly



every day at the beach, and if the waves were down (as they usually were at Waikiki in summer) and the water was clear, and if there weren't any exceptionally lovely tourist girls down the beach in front of the Royal Hawaiian Hotel, we would check out a two-man outrigger canoe from Sally Hale at the Outrigger Club beach shack and paddle out to the old barge to spear some fish.

The sunken barge was about a half mile out, past Baby Surf and then a little west toward Pearl Harbor. It was commonly believed that the barge had gone down during the attack on Pearl Harbor, and no one I knew ever questioned the story. To believe it—to spear fish at the site of one of the most significant events in American history—gave us a sense of eerie adventure.

Our spear-fishing that summer became a kind of ritual, each trip about the same. We would start out fairly early in the morning, warming as we paddled, the bow of the canoe slapping gently down against the water as we slid over the Baby Surf swells. Beyond Baby Surf the white sand bottom was furrowed by the current and marked with outcroppings of coral, and there was dark green seaweed that undulated with the swells and wavered in the current. Just short of the barge were coral walls and ledges at a depth of 10 to 12 feet, and when we dropped the anchor there it would catch on the bottom within seconds, the rope tightening, then creaking, as the canoe moved seaward in the steady offshore breeze.

The Royal Hawaiian Hotel was a pink rectangle against a green wall of coconut palms from here, the Outrigger Canoe Club barely visible beside it. With the paddles stowed up in the bow we got ready to dive. We spat into our diving masks and rubbed the saliva around the glass to form a film that prevented it from fogging up with body heat. Then we slipped into one swim fin apiece, the idea being that fatigue and leg cramps could be avoided by changing the fin from one foot to the other every half hour or so. Six foot metal spears fitted into our Hawaiian slings, we dropped over the side into the pleasant shock of cool, clear water.

Some days we stayed out as long as eight hours, spearing the whole time, returning to the canoe only to dump more fish into it. Robert kept his fish in the bow and I kept mine in the stern, the sections divided by the bailing bucket. There were two divisions of competition that we recognized. One was the number of fish speared by each of us, and the other was a number of good fish we each ended up with. The common fish—*manini*, *palani*, *hinalea*—were abundant, and anyone who could dive to the bottom and aimed his spear could get about as many of them as he wanted. The desired reef fish in Hawaii—those considered the best eating—were *kumu*, *aveueo*, and *aholehole*. These fish were much more difficult to find, for they normally stayed out of the light, far back in the holes and ledges.

I was more accurate with a spear than Robert, but he was a stronger diver and had more breath, so we usually broke even—I would end up with the most fish, but he would get more of the good ones. He was especially effective when it came to exploring the deep recesses of the old barge. In the twisted remains, the metal grown over with coral and seaweed, there were places where Robert would swim until he was completely out of sight. After 15 or 20 seconds he would either emerge with a good fish on his spear or swearing under water at his miss, the bubbles rising just ahead of him up to the surface.

The real winner in our spearing competition was Chick Daniels, the beachboy at the Royal Hawaiian. We gave him all our fish, and in return he told us of any recently arrived, good-looking tourist girls at the hotel.

It was the shark that finally resolved our competition. I think it was a blue shark, so-

called because of its color, and also identified by its slender shape and extremely long pectoral fins.

It was on our third or fourth trip out to the barge that the shark appeared for the first time. Both Robert and I had just dumped some fish into the canoe and were swimming back toward the barge together when it showed about 50 feet away, perhaps three feet beneath the surface on the seaward side of the barge, swimming very slowly but straight toward us. It appeared that the shark saw us just as we saw it, because as we stopped in the water, it turned at a slight angle and held there, motionless, apparently staring at us.

All of this happened in less than a second. Within that second, both Robert and I panicked, then caught ourselves and pretended that we hadn't. The instant we saw the shark, it would have been a perfectly understandable reflex action to turn and swim hard 20 yards back to the canoe. But the instant we stopped and began to turn back toward the canoe we were aware enough of each other to check ourselves, and then to pretend that neither of us had really been frightened at all.

I can't guess what the shark may have felt, if anything, but after hanging there for a few seconds it turned away, and with one easy pump of its slender tail swam slowly straight to sea.

Robert and I watched it go, and after it was out of sight and we were positive that it wasn't circling back, we swam to the barge to spear some more, acting as if nothing special had happened.

It was paddling in that afternoon that our bragging began. After we had convinced ourselves that it had really been quite a small shark, and that sharks were really nothing to be frightened of anyway, our conversation went something like this:

"All you have to do is be careful when you aim," I explained. "If you get the spear in right behind the eye, you've got the son of a bitch."

"If he came right at me, I'd put it right between his eyes."

"I wouldn't. I'd just slip off to the side at the last second and put it behind the eye. It's supposed to be the best place. You know that."

"What the hell," Robert said. "You trying to tell me that between the eyes wouldn't work?"

"Maybe there's more cartilage there for the spear to go through that way. Maybe the spear would bounce off."

"Bounce off hell. My sling's strong enough, and I am too."

"What would you do if you missed?"

"Scream under water. They can't stand that sound. It scares them away. You know that."

"It's *supposed* to. Who do we know who's ever tried it though?"

"Who's going to miss? It's a big enough damn target. John Hanl speared a seven foot shark out behind Queen's Surf last year."

"I'll try it if I ever get a chance," I said.

"Not if I get a chance first you won't."

There was a lot of talk like that through the rest of the summer, and we saw the shark every day for 10 days. We theorized that the sunken barge was a regular stop on its feeding circuit. Each time we saw it, the same thing happened. The shark would appear near the limit of our underwater vision, 50 or 60 feet away, a few feet beneath the surface, prisms of light reflecting off its smooth, blueish back. And each time it saw us it would stop, watch for a while, then turn and swim slowly away.



Later, paddling in, we would talk about the possibility of chasing it, or luring it toward us.

"We could try swimming after it," Robert said, "but if it's scared of us, there's no way we could ever catch up."

"Hell no. We could try luring it in with some dead fish, but it doesn't look starved or anything. We'll have to wait and see if it comes to us, I guess."

"Damn right. No problem there."

It finally did come to us, on a late afternoon near the end of August. Robert had just speared a good *kumu* in a deep ledge close to the barge, and he had brought it up to the surface and was swimming toward me to show it off. Once again, we saw the shark at the same moment. As usual, it stopped some 50 feet away, turned at a slight angle to us, then he held there, motionless, blue-backed and white-bellied, just beneath the surface.

Robert and I were no more than 10 feet apart at the time, and we stayed where we were, expecting that after a pause of a few seconds the shark would turn away from us and swim to sea, as it always had before.

This time the seconds dragged on and became half a minute or more, and then it started straight at us—slowly, but without hesitation. The next thing I knew I was swimming. Without being conscious of it, I had dropped my spear and sling and turned, and, in a sick-stomached, dizzying panic, heart pounding hard in my ears, I was churning through the water, straining to reach the canoe.

Robert and I reached it together—the side away from the outrigger was facing us—and we nearly turned it over as we clambered in. If not for the tension of the anchor rope on the other side, I think we would surely have capsized the canoe, and I think that if we had we'd have tried our hardest to swim at that same furious sprinting pace the entire half mile to shore.

We sat facing each other in the canoe, six feet apart but reluctant to meet each other's eyes. I took my diving mask off and looked for the shark, but there was no sign of it. When I finally glanced at Robert I noticed that he too had dropped his spear and sling out there somewhere. He was gasping for breath and trembling. So was I, and we both were pale all the way through our dark suntans.

We never talked about it, not then or later. It didn't matter whether the shark was really coming after us, or if it had been attracted by the fish on Robert's spear. Possibly its swimming in our direction had been nothing more than coincidence.

But none of that was of any real concern. What did matter was that the way we had revealed ourselves—to ourselves and to each other—turned out to be a good thing. No one grows up through a single experience, but some experiences help a great deal more than others. I don't believe Robert and I ever lied or bragged to each other again, about anything. Our inclination to compete with one another disappeared that afternoon too.

After a few minutes' rest we hauled up the anchor and paddled hard for shore, glad to have something to do and to leave the barge behind us. The shark was surely gone by then, but we didn't look for our spears and slings. Halfway in we began to talk of various matters unrelated to what had just happened—the major league baseball season, the trans-Pacific yacht race, whether or not we would get away with buying beer that night at Charlie's Tavern.

We gave our fish to Chick, as usual. They were the last fish he ever got from us, though—the very last fish we ever speared.

## Arts Events in February

For information about arts events in this region, contact the Arts Council of Southern Oregon at 488-ARTS, or drop by the Arts Office at 349 E. Main, Apt. 5 in Ashland from 10-5 daily.

The **GUIDE** is happy to publish cultural events of arts organizations in the **KSOR** listening area in its monthly **Arts Calendar**. The deadline for receiving information is the first of the month **prior** to the month in which the event occurs. All submissions should be typed, double space, and sent to: **KSOR GUIDE, 1250 Siskiyou Blvd., Ashland, OR 97520.**

- 1** thru 14. The Blue Star Gallery presents Paintings and Drawings by David Thanos, Wed-Sun, 11-5 pm. 482-2008  
  
thru mid Feb. The Umpqua Community College Art Gallery presents Sculpture: Functional and Fantastical, Sun-Fri, 1-5 pm.  
  
thru 20. The Grants Pass Museum of Art presents contemporary art from the People's Republic of China.
- 2** thru 28. Hanson Howard Gallery presents Latin America: Women as Artists organized by Betty LaDuke, 505 Siskiyou Blvd., Ashland.  
  
thru 25 The Stevenson Union Gallery presents the Southern Oregon State College Annual Faculty Show.
- 3** The Lecture and Performing Arts Committee presents **Oregon** in concert 7:30 and 9:30 pm, Recital Hall, Southern Oregon State College.
- 5** and 6 Oregon Theatre Wing presents **Country Wife** dinner theatre at the Mark Antony Hotel, Ashland, 482-2610.  
  
The Siskiyou Performing Arts Center presents a poetry reading featuring Don Branno, Michael Cassady, Melinda Perlman and Louise White, 8 pm, 315 Yreka Street, Yreka.  
  
thru 7 The Little Theatre on the Bay presents **Grease**, 8 pm, Sherman and Washington Streets, North Bend, 756-4336 or 269-9331.  
  
The Southern Oregon Folklore Society presents Rosalie Sorrels, 9:30 pm, Vintage Inn, Ashland. 664-3265



- 7** thru 28 The Native American Research Center and Museum presents Living Traditions: Indian Basketry of the Oregon Country, Coos Bay, 686-3024.
- 10** The Lecture and Performing Arts Committee presents the **Verdher Trio**, 8 pm, Recital Hall, Southern Oregon State College.
- thru 13. Barnstormers Theatre presents **Death Trap**, Grants Pass.
- 11** thru 14. The Little Theatre on the Bay presents **Grease**, 8 pm, Sherman and Washington Streets, North Bend, 756-4336 or 269-9331.



- 12** thru 14. The SOSC Department of Theatre Arts presents **U.S.A.** Dinner Theatre, the Other Stage, 482-6346.
- thru and 13. Oregon Theatre Wing presents the **Country Wife**, Dinner Theatre at the Mark Antony Hotel. 482-2610.
- 17** thru 21. The Barnstormers Theatre present **Death Trap**, Grants Pass.
- 18** The Rogue Valley Symphony Orchestra and Chorale present Verdi's Requiem, 8 pm, SOSC Recital Hall. 482-6353
- Rogue Community College presents Warren Whistler in recital and lecture, 12 noon, Rogue Building, Grants Pass.
- thru 20. The Little Theatre on the Bay present **Grease**, 8 pm, Sherman and Washington Streets, North Bend. 756-4336/269-9331
- thru 21 The Dolphin Players present **Bleacher Bums**, 8 pm, On Broadway Theatre, Coos Bay. 269-2501/267-4915
- The SOSC Department of Theatre Arts presents **U.S.A.** Dinner Theatre, the Other Stage. 482-6346
- 19** The Rogue Valley Symphony and Chorale present Verdi's Requiem, 8 pm, Grants Pass Assembly of God.
- and 20. Southwest Oregon Community College presents the Oregon Coast Jazz Festival. Marshfield High School Auditorium. 888-2525
- 21** The Rogue Valley Symphony Orchestra and Chorale present Verdi's Requiem, 3 pm, Medford Senior High.
- 25** thru 27. The Dolphin Players present **Bleacher Bums**, 8 pm, On Broadway Theatre, Coos Bay. 269-2501/267-4915
- 27** The Umpqua Community College Art Gallery presents a Paper-Making Workshop, 10-4 pm, 440-4600







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